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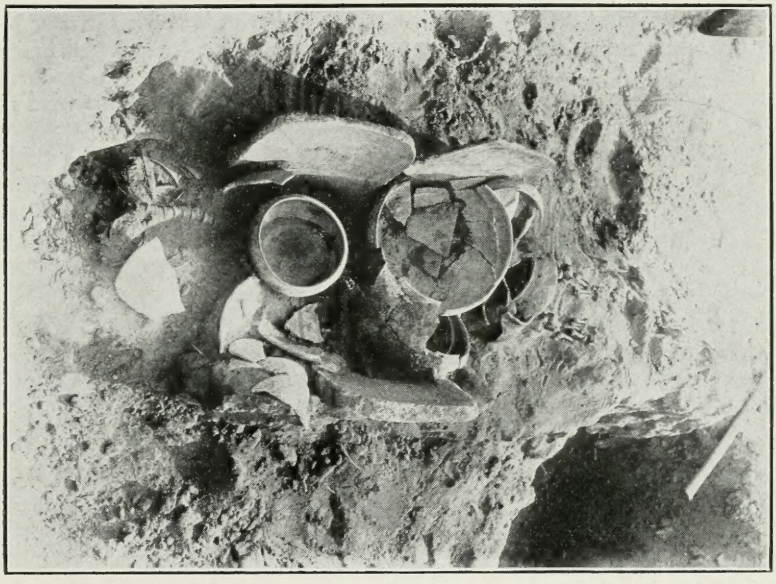

THE GRAVE OF A WOMAN AT HAWIKUH.

WATER COLOR

I WOULD like to go back to Japan;
To an art that began untrammeled
By the slow doubts and cramped habits of cold cloisters,
And twilights too long that trick us still.

I would like to thrill to pure ecstacy
Of a sunrise over Fuji spun through sparse snow flakes;
Curling waves like hill sky lines; cherry blosoms dripping
On rapids slipping past, and brown men riding timber rafts.

I would like to paint the wind flicking feathery bamboo tips.
I want to paint the shadow of a dragon fly on lotos pools;
Long lashed whips of rain on rice terraces and camel backed bridges;
And earth ridges opening wider where a ricksha stops to rest.

Here is a land possessed by hard pavements and spindling tenements.
Rich and poor in skyscrapers will not let me go;
Will not let me show them flame tipped shadows shot with sparkling water shapes.
Only my heart escapes by seconds from this maze of streets for cramped brains and nerves noise crazy;
Seeing old Hokusai's snares of the sky, where Utazoro's women of the wind's
Swaying draperies—very lazily
Beckon me.

John Curtis Underwood Tabo Alto. 2-4-26

THE ETCHER

I draw a line in slow acid that eats
Under this patina of flesh like the bloom of the peach,
Under this surface of colored water that sparkles like the dew on the rose.
Under their smiling dimples I disclose sorrow's long lean modeling.

I have drawn life in black and white starkly.
Color is done with darkly; twilight is here; death near at hand,
Casting skeleton shadows on on low contours of surfaces that waste,
Faces wearing to the bone below time's slow chiseling.

If there is nothing, or next to nothing in you—
But a network of veins and nerves and a purse net of appetites
In a mask and domino we call the flesh; go on with your carnival.
Once I painted fools like a fool, naked or meshed with sordid rags till they bored me.

If there is iron in your blood, and the salt of tears and the sea,
Leaving long tide marks as years go by; I may make of you
A chart of the contours of life wisdom and courage, graying dregs
Of folly and flaming impulse on my plate that is a sieve of ashes and live embers—
Men remember it.

John Curtis Underwood. Tabo Alto. 2-4-21

TURQUOIS WORK OF HAWIKUH

F. W. HODGE has created a beautiful bit of bookmaking in Number 2 of the Leaflets of the Museum of the American Indian Heye Foundation, for which he has been conducting the notable excavation of Hawikuh in the Zuni country of New Mexico. The work is printed on heavy, deckle edged paper, in large quarto size making a handsome page with its wide measure, old style type and wide margins, the line illustrations being justified into the text. Two insets in color illustrate turquois mosaic objects. The cover in flexible gray brown is handsome in its severe simplicity and the book is bound with a white cord knotted in the center. The presswork as the typography are a credit to the famous DeVinne Press from which it is issued.

In the dedication, Mr. Hodge pays tribute as follows: "To Harmon Washington Hendricks, through whose keen interest and generous patronage the excavation of the ruins of Hawikuh, New Mexico, has been made possible, this leaflet is dedicated, in commemoration of his 75th anniversary, by the director and staff of the Museum of the American Indian, Heye Foundation." In opening the monograph, the following is cited from Mylius (1618): "It (turquois) has the virtue of soothing the sense of vision and the mind and of guarding against all external dangers and accidents; it brings happiness and prosperity to the wearer. Suspended in a glass it sounds the hour. When worn by the immodest, it loses all its power and color."

The author in his introduction summarizes Indian turquois lore. He says: "Turquois has ever been regarded as one of the most valued possessions of the Pueblo Indians, for ornaments fashioned therefrom have been found in numerous prehistoric dwellings of the Southwest and in the graves of their builders, often in such connection as to indicate the sacred character of the material. Doubtless the source of most of the turquois in both early and recent times in New Mexico was the Cerrillos mountains, about twenty miles south-southwest of Santa Fe, noted for its extensive pre-Spanish excavations." * * "Present Zuni knowledge points to Los Cerrillos certainly as the chief source of supply from the earliest times." Reference is made to the legend of the sacred Salt Lake of the Zuni, in which the turquois is personified in the form of Hliakwa (the native name of turquois), who journeyed southwestward from the pueblo of Santo Domingo and made his home in a high mountain protected by many angry white and black bears. "Hither the Zuni make pilgrimages today to collect turquoises, which they are supposed to obtain only after the bears are appeased by sacrifice of plumes and sacred meal, brought for that purpose."

Reference is made to the find of more than fifty thousand worked pieces of turquois, including beads, in a single ceremonial chamber in the Chaco Canon in which the School of American Research has inaugurated the excavation of the great ruin of Chettro Kettle. Nevertheless, because of the crude stone tools with which the turquois had to be mined, this precious stone was not nearly as plentiful in the Pueblo region in ancient times as it is today.

"The Zuni say that perfect blue turquois is the male, the off-colored the female, and that the upper world or zenith is symbolized by the sun, eagle and turquoise. The west is the blue world, 'not only because of the blue or gray twilight at evening, but also because westward from Zuniland lies the blue Pacific.'

The Zuni reverence as fetishes objects of various materials fashioned to represent different animals; for example, a fetish of the blue coyote of the west is composed of a compact white limestone with traces of blue paint and large turquoise eyes. Many other fetishes are provided with eyes and other organs of turquois. This stone is frequently alluded to in the folk-tales of the Zuni, including that of 'the Youth and the Eagle,' in which the eagle bore the youth upward into the sky world, where it alighted with its beloved burden on the summit of the Mountain of Turquois, so blue that the lights shining on it paint the sky blue.' Ornaments of turquois are often alluded to in these tales."

The first European report on the turquois ornaments found at Hawikuh was as early as 1539, less than fifty years after the Discovery of America by Columbus. Fray Marcos de Niza dwells with considerable detail on the turquois treasures of Cibola, but "more direct testimony regarding the use of turquois by the Zuni is given by eyewitnesses who were members of the Coronado expedition which in 1540, followed the trail of Fray Marcos to Cibola." Hodge cites Coronado and Castaneda and quotes from the anomymous Relacion del Suceso: "Their rites and sacrifices are somewhat idolatrous, but water is what they worship most, to which they offer small painted sticks and feathers and yellow powder (pollen)? made of flowers, and usually this offering is made to springs. Sometimes, also, they offer such turquoises as they have, though poor ones."

Thus is laid the foundation for the description, which follows, of the turquois finds made by the Hendricks-Hodge expedition in 1917-1920. This account incidentally tells much of the burial customs and something of the beliefs and symbolism of the Zuni of the present day as well as of pre-Spanish times. The finds included "various examples of beads and small pendants of the solid stone, as well as several hair combs and ear tablets, and a breast ornament, all incrusted with turquois on bases of wood. A fragment of a shell, partly covered with mosaic, is exceptional." "Aside from a few beads found in the refuse at Hawikuh (as well as at the nearby ruins of Kechipauan, at which limited excavation was conducted in 1919), all the turquois ornaments were recovered from graves or from sacrificial deposits, usually in such position or under such circumstances as to indicate, in the case of the beads, that they had been strung as ear loops, necklaces and bracelets." "In some respects the most curious necklace found was composed of beads of seeds, shell bone, turquois and glass, representing practically all the materials employed at Hawikuh for such purpose."

At Ketchipauan "in one grave there were found about two hundred and fifty beads that had formed a necklace, the smallest of which is less than a sixteenth of an inch, of which diameter the drilled hole covers about a third, or say, a fiftieth of an inch. How, in primitive times, such diminutive holes were drilled in a stone that is about 6 in the scale of hardness is a mystery, unless one may conjecture that a tiny sliver of obsidian was employed as a drill point."

In speaking of the find of fifty-two tiny turquoise beads at the left ear of a burial, the author says: "Why the left ear was thus apparently favored is not definitely known, but one is reminded of an analogous Asiatic custom, the men in most parts of Tibet wearing an earring in the left ear only, in the northern part of that country a large gold or silver loop, about two inches in diameter, set with a coral or turquois bead. Possibly the preference for ornamenting the left side with turquois by Pueblos and their ancestors may have had some association with the heart, for even in recent times the Zuni sometimes embedded a turquois, symbolizing the heart, in their cradle boards; and in ancient times stones, presumably turquois, formed the 'heart' of a ceremonial atlatl from the Grand Gulch region of Utah. Not alone was the left

ear thus adorned, for the left wrist was similarly favored, almost to the exclusion of the right, so far as turquois is concerned."

The mosaics found at Hawikuh are unique in that they are on wood. "The wooden base on which the mosaic is laid is approximately an eighth of an inch in thickness, while the layer of gum (probably that of the pinon) in which the settings are embedded is as thick as the settings themselves, namely, nearly a sixteenth of an inch." The author says further: "There is no known mosaic on wood aside from those from Hawikuh. Moreover, in none of the other ruins have incrusted haircombs thus far been found, hence in such objects Hawikuh stands alone." "Numerous objects incrusted with turquois and jet, sometimes with other stones, have been found at ancient pueblo sites in New Mexico and Arizona. * * * All of these, however, are on bases of shell, lignite, bones or pottery, and in a single instance, found by Pepper in Chaco canon, on basketry." * * * "A unique inlaid object from the lower Mimbres valley, New Mexico, now in the Museum of the American Indian, Heye Foundation, consists of a tempered clayey composition, brooch like in form, at each of the four corners of which are embedded a rudely rounded red stone surrounded with small turquois settings."

Lignite was occasionally used in conjunction with turquois in the mosaics found at Hawikuh. To the Zuni it is as precious as the turquois: "Indeed, they call it hliakwin, 'black turquois.'"

The turquois ornamented combs in burials "as during life, were worn upright in the hair-knot at the back of the head. At the position of each ear of the same person was a turquois mosaic tablet and on the chest a red jasper projectile point that no doubt had been suspended from the neck, as is the custom of some of the men at Zuni today. At the pelvis were the remains of a skin bag that had contained green and blue paint. In connection with this burial it is interesting to note that the skull exhibited distinct evidence of face painting in black under the left eye, across the nose, and the lips. So sacred (tehya) was this skull regarded by the native workmen, and so earnestly did they plead for its reburial, that their wishes were fulfilled, much to their relief."

Among the sidelights is one which refers to the prairie dog as an aid to archaeologists. "During the excavations in the Hawikuh cemeteries," says Mr. Hodge, "our observations were often made difficult by the burrowing of prairie dogs, which in numerous instances had passed entirely through graves, displacing the burial accompaniments and sometimes destroying the bones. Strangely enough, however this destructive work was probably more than compensated by the aid these marmots rendered, especially after rain, when they are wont to do much of their digging. It was on several such occasions that prairie dogs brought to the surface in unexpected places telltale objects that were the means of revealing interesting graves through digging on our part. It was in this way that we discovered some tiny worked settings of turquois, together with bits of human bone, in sand that had been freshly thrown out of the burrow by a prairie dog after a rain spell. By extended digging and much sifting, nearly if not all the pieces of this mosaic were recovered, enabling identification as the fragments of a comb similar to the others described, but perhaps, of somewhat finer workmanship, if we may judge by the neatness with which the settings are shaped."

Enough has been given to demonstrate that the monograph is an unusually interesting one. It is certain that if scientific publications were as a rule thus attractively presented, so lucidly written and limited in their scope as to present only one phase but that thoroughly, of a subject, that there would be gained a much larger circle of readers and students of science than is to be found today in America.

THE FOSSIL CRINOID GENUS DOLATOCRINUS AND ITS ALLIES

DR. FRANK SPRINGER, Associate in Paleontology of the United States National Museum, and a regent and benefactor of the Museum of New Mexico as well as of the School of American Research, has added to his already voluminous and authoritative works on paleontology, a monograph of which the above is the title and which is just from the Government Printing Office press with the imprint of the Smithsonian Institution.

Dr. Springer has a genius for classification fortified by a highly developed power of observation for minute detail which is, or rather should be, a characteristic of men of science in the research field. It is especially imperative in the domain of natural science and certainly so in the study of fossil crinoids.

The monograph is devoted to a "small group of generic forms having a singularly restricted distribution, being confined, so far as known (after a feeble beginning with two hitherto undescribed species in the Niagaran and Helderbergian), to the Middle Devonian of North America. They belong typically to the Gulf fauna, which during Onondaga time brought widespread coral reefs into the interior region—best developed in the Louisvile, Kentucky, area."

Continues Dr. Springer: "The leading type in abundance, so far as our collections show, was Dolatocrinus, which from a well marked species in the Onondaga increased to great profusion in number and variety, reaching its acme in the Hamilton, where it is represented by numerous species. But whereas in the Onondaga the species were well defined, rapid development ensued in the Hamilton under conditions favorable to a rampant growth, in which certain characters, stable and thoroughly reliable in the earlier formation, become worthless for the discrimination of species. This was followed by complete extinction, no vestige of this or allied types having ever been found in later formations.

"The forms in question are all included in the suborder Camerata, but for lack of material the treatment of them in the monograph of that group by Wachsmuth and myself in 1897 was inadequate. A considerable number of new species has been since described by other authors, and I have in the meantime accumulated much additional material. This in conjunction with the types of the later described species—chiefly in the Walker Museum of the University of Chicago, generously placed at my disposal by Doctor Weller—will afford the information necessary for a more satisfactory di cussion and illustration of these genera. Many drawings for this purpose were prepared some years ago, but the further preparation and publication of the memoir have been delayed by the pressure of other work.

"The occasion for the present paper is the desirability of making available for the use of others some of the matter which I have long had in manuscript bearing upon the generic relations of the several forms comprising this group, including the recognition of two new genera."

The two new genera are Comanthocrinus and Himerocrinus, both belonging to the Camerate family Molocrinidae. In addition to the new genera, several new species are described and illustrated in the memoir thus making it an important contribution to science. The sixteen plates which supplement the memoir and which reproduce minutely some 150 or more specimens from the author's collection now in the Museum, are drawn with that attention to detail which is characteristic of the entire brochure.

ARCHAEOLOGY AND HISTORY

Bibliographic Notes on Uxmal.

One of the attractive little publications relating to American Aborigines by the Museum of the American Indian is devoted to "Bibliographic Notes on Uxmal, Yucatan," by Marshall H. Saville. The introduction reviews briefly the visits of explorers to Uxmal and the legend of the building of the Casa del Adivino. Then follows the list of authorities and extracts from the earlier ones, beginning with the first record dated August 10, 1556, and concluding with Morley's monumental volume "The Inscriptions at Copan," published in 1920 by the Carnegie Institution of Washington, and also including the other publications by Morley as well as those by Dr. Edgar L. Hewett relating to or incidentally mentioning Uxmal. Four double page plates reproducing views of Uxmal, as well as three one page half tone pictures of stuccoed heads from a recently discovered chamber in the house of the governors at Uxmal which Saville calls "the most impressive building in Central America," make up the illustrative material of the booklet.

Four More Ancient Stelae.

Word comes indirectly from Guatemala, that S. G. Morley, formerly with the School of American Research, but now with the Carnegie Institution, has discovered four stelae with very ancient dates at Xultun in the Lake Flores region. Mr. Morley expects to spend the summer in Santa Fe.

PAINTERS AND SCULPTORS

Higgins Elected to Academy.

Victor Higgins of the Society of Taos Artists, has been elected an Associate Member of the Academy. The Society now has six members on whom that distinction has been conferred.

American Art Library.

The first of a series of superbly illustrated monographs on eminent American artists is announced by Boni and Liveright of New York City to be from the press on May 1. It is devoted to Robert Henri and his work. The announcement says: "Robert Henri is one of America's most eminent painters. His art is distinguished by its profound penetration of character, its thoughtful composition and its great technical fluency. As a teacher he stands today as one of the greatest America has produced. A man, superb in his humanity and the breadth of his vision. Born, Cincinnati, Ohio, June 24th, 1865. Studied at the Pennsylvania Academy of Fine Arts in Philadelphia and at the Julian Academy and the Ecole des Beaux-Arts in Paris. A member of the National Academy and many other societies. His work is represented in the leading museums in this country and his 'La Niege' hangs in the Luxembourg. He has received nearly every important award offered by the art institutions throughout America."

MUSEUM HAPPENINGS

District Federation Meeting.

A convention of the Santa Fe District of the State Federation of Women's Clubs was held in Santa Fe on Wednesday, April 27. The business sessions took place in the Assembly room of the Public Library building of the Woman's Board of Trade. In the evening a public meeting was held in the St. Francis Auditorium of the Museum at which Mrs. B. J. O. Norfeldt spoke instructively and interestingly of the Little Theater referring especially to the success of the Community Theater at Santa Fe. Soprano solos by Mrs. Lackey and Miss Fischer accompanied by Mrs. George H. Van-Stone and Mrs. C. E. Doll also featured the program. The welcome address was by Mrs. Rupert F. Asplund who also presided. A reception in honor of

the visiting delegates was given in the rooms of the Womans Museum Board.

Visit of Professor Coumont.

Professor Franz Coumont, the eminent Belgian archaeologist, formerly Norton lectures of the Archaeological Institute of America and an authority on Pagan religions, was in Santa Fe for two days the latter part of April and as a guest of the School of American Research visited the Bandelier National Park, excavations in the Rito de los Frijoles and the pueblos of Santa Clara, San Ildefonso and Tesuque being accompanied by Lansing Bloom and K. M. Chapman of the Museum staff. He found much to interest him. Professor Coumont was on his way east from California where he had filled several lecture dates.

Land Grant Bill.

United States Senator H. O. Bursum has introduced in the Senate of the United States Senate Bill No. 929 providing for a land grant endowment of 200,000 acres for the maintenance of the State Museum and the School of American Research. This grant is to be in lieu of similar grants made to various state institutions at the time statehood was conferred on New Mexico. Senator Bursum writes that he will do his utmost for the passage of the measure.

ACKNOWLEDGMENTS

Dues Paid.

Santa Fe Society.

Carl E. Guthe, State College, Edgar L. Street, Herman Schweitzer, Grace Bowman, Roy D. Chapman, Willis R. Whitney, Mrs. E. A. Fiske, Howell Ernest, D. J. Cook, Mrs. Jacob Weltmer, J. B. Gilchrist, Jose E. Chaves, Miss Anna Mugler.

New Mexico Society.

Henry Krick, Nathan Jaffa, Dr. S. J. Hanks, H. W. Brose, James G. Fitch, H. F. Robinson, S. E. Piper, Julian A. Harris, B. Kosek, Edward J. Hecker, Mrs. Jessica B. Acker, Stephen R. Lewis, Gerry A. Kelly, E. R. Corwin, Mrs. K. M. Patterson, Mrs. M. H. Byrd, Miss Margaret Morehouse, James V. Tully, Miss Ruth Coit, Mrs. Walter Danburg, B. M. Read, J. H. Zumstein, Robt. E. Park, Mrs. W. A. Fleming-Jones.

MUSEUMS AND GALLERIES

Boston Museum of Fine Arts.

During 1920, according to the annual report just issued, 288,312 persons visited the Museum of Fine Arts in Boston, which during the past year celebrated its 50th anniversary. The income from all available sources fell short during 1920 by $39,203.34 of meeting current expenses.

IT IS WRITTEN

Archaeological Investigations on Manhattan Island.

Vol. 11, No. 6, of the publications relating to the American Aborigenes by the Museum of the American Indian is a profusely illustrated review by Alanson Skinner of that Museum of "Archaeological Investigations on Manhattan Island." Archaic sites such as the shellheaps near Tubby Hook and the more recent Indian settlement sites which are found on Manhattan Island are described together with the implements and artifacts taken from them and now in museums and in private collections. Of the chipped stone objects it is said: "The forms, while many, show no striking variation from those which occur on the adjacent mainland and the other islands of New York bay, yet there is an unusual variety in material and in quality of workmanship."

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PAUL A. F. WALTER, EDITOR.